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SPECIAL REPORT

THEATRE FACTS 84

A Statistical Guide to the Finances and Productivity of the Nonprofit Professional Theatre in America

BY ROBERT HOLLEY

The phenomenal evolution of the American nonprofit professional theatre over the past quarter-century has produced an entirely new generation of artists, craftspeople and administrators dedicated to establishing a new American tradition—the decentralized theatre. Fueled by the progress made during the 1960s and 1970s, the nonprofit professional theatre has grown from a handful of theatres barely two decades ago to a nationwide network of more than 250 theatres today. It is the chief originator and producer of theatre in America; such a theatre exists only with a delicate combination of public and private subsidy. Yet, the increasingly erratic pattern of contributed support has failed to close the growing gap between income and expenses, jeopardizing the further development—and perhaps even the survival—of this new American theatre. ——→

SPECIAL REPORT

continued from cover

This special report, based on an examination of the finances and productivity of nonprofit theatres nationwide during the 1983-84 season, includes the following major findings:

- In spite of record productivity, the American nonprofit professional theatre ended the year in the red for the third consecutive season. Expenses exceeded income for more than half of the 230 theatres studied in 1984.
- For a Sample Group of theatres examined in detail over the five-year period 1980-84, the 1984 aggregate deficit was double that recorded the year before – a disturbing reversal of the healthy picture seen in 1980, when these theatres registered a substantial surplus.
- Total earnings from box office receipts and other sources increased by almost 11 percent, and paid for nearly two-thirds of the season's expenses – the highest earnings ratio in all the nonprofit performing arts.
- For the first time in five years, the growth in total contributions outpaced the increases in both earnings and expenses; but this growth failed to close the widening earnings gap.
- Corporate and business support grew by 24 percent in 1984 and leapt to second place among the five major sources of contributions. The dynamic growth of corporate support over the past five years is the most important new development for the nonprofit theatre since the establishment of the National Endowment for the Arts in the mid-1960s.
- At the same time, federal support – once the leading source of theatre funding – plummeted to fourth place in the hierarchy of the five major sources of contributed income.
- State funding exceeded support from the federal government in each of the past three seasons.
- Donations from individuals comprised the largest source of theatre support, as gifts from more than 82,400 individuals increased over 1983 by a resounding 27 percent.
- Foundation giving, largely responsible for the early growth of the nonprofit theatre in the 60s and 70s, fell by nearly 7 percent in 1984, dropping to last place among the five major sources of contributions.
- Salaries, fees, royalties and commissions accounted for more than 60 percent of all theatre expenses, reflecting the traditionally labor-intensive nature of the theatre. More than 23,000 artists, administrators, and technical/production personnel were employed by the 230 theatres surveyed during the 1983-84 season.

Over the past 25 years, as playwrights, actors, directors and designers have created the nonprofit theatre to provide the space and means to experiment and refine their visions, their work has become a forum for distinctly American voices, expanding our knowledge of an increasingly complicated and confounding world. Once the choice was made to produce a body of work over an arc of time, rather than to provide popular entertainment for profit, the theatre – like the library, the museum, the university – became a means of enlightenment and understanding.

The pioneering investments of the Ford and Rockefeller foundations helped the nonprofit theatre take its early steps. The creation of the National Endowment for the Arts in the mid-1960s provided the national recognition the nonprofit theatre needed in order to be woven into the fabric of American life as an essential cultural force.

By 1980, the idea was working. The chrysalis had opened, and the American theatre had evolved into a vital artistic force in communities across the continent. The perception of theatre in America had changed. It was no longer "the fabulous invalid," subject to the boom-or-bust cycle of commercial supply and demand. Like any revolution, it had largely been a case of two steps forward, one step backward. But, nevertheless, progress was being made.

Over the past three seasons, however, real progress seems to have ceased. While the productivity of the nonprofit professional theatre has made quantum leaps, accompanied by a steady growth in earnings, the costs of doing business have grown faster than available income. At the same time, support structures providing the necessary subsidy have undergone radical changes: major funding from foundations and the federal government – long the mainstays of a coherent fund-raising strategy – has given way to increased dependence on a larger number of smaller gifts from corporations and individual donors. Long-range planning efforts, based on creating realistic goals, are increasingly hampered by the shifting philanthropic terrain.

In response to recent pressures, development staffs have mobilized in an effort to secure this large number of smaller grants and contributions. Fund-raising costs have escalated geometrically, the probability of success has diminished, and in the end, contributed support has failed to keep pace with the inexorable increases in expenses. The result: deficits. Big and getting bigger. Sometimes, when the pressure is too great, the theatre closes its doors, and a valuable community resource disappears. Even as this report was being prepared, two theatres – having served their communities for more than a decade – joined the growing list of nearly 30 theatres that have ceased operation since 1980.

The story behind these changes is at once fascinating, confusing, and ominous.

SURVEY UNIVERSE

230 THEATRES IN 1984

Now in its 11th year, Theatre Communications Group's annual survey of finances and productivity is conducted to gather and disseminate current information on fiscal and statistical trends in America's nonprofit professional theatre.

In 1984, 230 theatres participated in the TCG Survey, the largest number since the research effort began in 1974 and an increase of more than 40 theatres in just one year. Located in 124 cities in 45 states and the District of Columbia, these theatres represent 94 percent of the theatres in the TCG constituency and collectively account for roughly 97 percent of the constituency's 1984 financial activity.

During the 1984 season the 230 theatres mounted 3,434 productions for 56,735 performances. Attendance reached an all-time high, approaching 15.5 million admissions. Well over a million people invested in season subscriptions, engaging in a commitment to the theatre institution by attending throughout the season.

The real achievements of the past season lie not in the statistics, but in the production of a wide range of classical and innovative contemporary drama, including the American and world premieres of a number of notable plays. New American plays in the 1984 season included *The Ballad of Soapy Smith* by Michael Weller, *Jonestown Express* by James Reston, Jr., Martha Clarke's innovative production of *The Garden of Earthly Delights* with music by Richard Peaslee, and *Execution of Justice* by Emily Mann.

THE SURVEY UNIVERSE

PRODUCTIVITY	
Attendance	15,498,015
Subscribers	1,163,646
Performances	56,735
Productions	3,434
FINANCES	
Earned Income	$145,884,360
Earnings Gap	-$ 84,414,676
Contributed Income	$ 80,678,148
Total Income	$226,562,508
Total Expenses	$230,299,036
Deficit	-$ 3,736,528
WORK FORCE	
Artistic Staff	13,017
Administrative Staff	4,129
Technical Staff	5,912
Total Paid Staff	23,058
Volunteers	26,307

Among the notable revivals and classics produced in 1984 were three productions of Lorraine Hansberry's *A Raisin in the Sun* marking the play's 25th anniversary, the Circle Repertory Company/Steppenwolf Theatre co-production of Lanford Wilson's *Balm in Gilead*, Shozo Sato's Kabuki version of Euripides' *Medea*, Peter Sellars' innovative pairing of Gershwin and Gorky in *Hang On to Me* and Lanford Wilson's new translation of Chekhov's *The Three Sisters*.

Works by foreign playwrights were also introduced with new productions of Janusz Glowacki's *Cinders*, *The Road* by Wole Soyinka, Samuel Beckett's *Imagination Dead Imagine*, *Nest of the Wood Grouse* by Victor Rozov, Athol Fugard's *The Road to Mecca*, and Franz Xaver Kroetz's *Through the Leaves*.

Fourteen theatres toured over 25 productions abroad to such venues as Scotland's Edinburgh Festival, the 8th International Pantomime Festival in Czechoslovakia, France's Theatre of Nations Festival, and theatres in Spain, the Netherlands, Switzerland, Jordan, Greece, Yugoslavia and Japan.

Transfers of plays developed in the nonprofit theatre to the commercial arena provided longer life and increased visibility to plays such as *Ma Rainey's Black Bottom*, *Glengarry Glen Ross*, *The Miss Firecracker Contest*, *Quilters* and *Hurlyburly*. *A Chorus Line*, produced on Broadway by the nonprofit New York Shakespeare Festival, notably celebrated its 10th anniversary. Perhaps most visible of all was the feature film, *A Soldier's Story*, based on Charles Fuller's *A Soldier's Play*, which began its life in the nonprofit theatre and has since toured extensively around the country. The Los Angeles Olympic Arts Festival also focused international attention on a number of American nonprofit companies, as well as on visiting companies from abroad, during the XXIII Olympiad.

This year's recipient of the Pulitzer Prize for drama was again a playwright whose work has been primarily developed and first presented in the nonprofit theatre – David Mamet for *Glengarry Glen Ross*. Its American premiere was given at the Goodman Theatre and the production later transferred to Broadway, focusing considerable national attention on Chicago theatres and the decentralized nationwide nonprofit theatre movement.

Paid personnel employed to create the season's work at these 230 theatres included 13,017 artists, 4,129 administrators, and 5,912 craftsmen and technicians, adding up to a total work force of over 23,000. In addition, these institutions depended on the efforts of more than 26,000 volunteers to complete the season's work.

In fiscal terms, the 230 theatres, with budgets ranging from $57,000 to $8.8 million, had combined operating expenses of $230.3 million. Income, however, fell short of meeting expenses by $3.7 million, leaving a large collective deficit at the end of the survey period. In a pattern consistent with the Sample Group, at the end of the season, 100 theatres posted surpluses, 9 broke even and 121 – or 53 percent of the field – ended the year in the red.

SAMPLE GROUP

37 THEATRES OVER 5 YEARS

An analysis of trends in theatre finances and productivity is valid only when conducted with data from a constant group of theatres over a specific arc of time. For this report, 37 of the theatres participating in the TCG Survey for each of the past five seasons were selected as the basis for a detailed discussion of income, expenses and productivity trends. The 1984 Sample Group was chosen to reflect geographic, financial and aesthetic diversity.

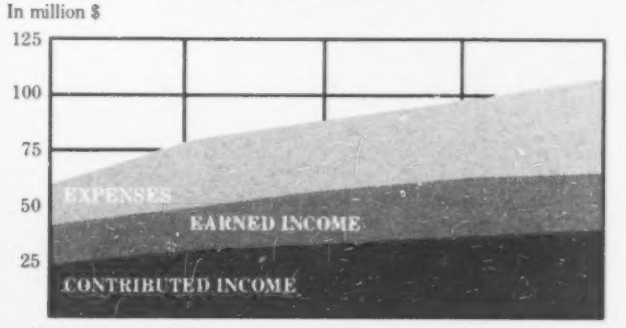
In 1984, the budgets of these 37 theatres ranged from $1.0 million to $7.5 million. Together they constitute nearly two-thirds of all professional theatres this size in the TCG constituency and nearly half the financial activity of all 230 theatres participating in the 1984 survey.

Survey Universe figures are intended to provide a general overview of the combined activity of all 230 theatres during the past year, while the Sample Group statistics provide viable year-to-year comparisons to examine trends over the period between 1980 and 1984. In addition to dollar totals and annual percent changes in all major income and expense categories, the Sample Group information includes compounded growth rates. This standard analytical technique calculates the average annual economic growth as if there were no inflation. This approach yields a more accurate picture of the field's development over the five years, and the comparison of current dollars to constant, or non-inflated, dollars provides a realistic measure of gains made during this time.

Total earnings have paid for nearly two-thirds of all operating expenses – the highest earnings ratio in any of the nonprofit performing arts – throughout the five years. At the same time, the other one-third of the costs, known as the "earnings gap," has remained to be filled by grants and contributions.

Contributions have not been able to close the growing gap between expenses and earnings for the past three years, resulting in a substantial collective deficit for these theatres. While inflation has fallen sharply from the double-digit levels seen during the 1980 season, a radical shift in philanthropic support from both public and private sources over the five years has failed to assure stability.

COMPARISON: EXPENSES TO EARNED AND CONTRIBUTED INCOME



Percent Change	80–81	81–82	82–83	83–84
Expenses	21.2	11.9	12.5	12.2
Earned Income	20.9	12.3	13.5	10.7
Contributed Income	15.5	8.5	10.2	13.2

EARNINGS

Total earned income for the 37 Sample theatres grew by almost 11 percent during 1984 and paid for nearly two-thirds of the season's expenses. The season was notable for five-year highs in total attendance and subscription figures, in addition to a record number of productions and performances for both mainstage and ancillary offerings, which include children's plays, second stage productions and staged readings. The expansion of productivity during the past two seasons has helped to offset the dismal effects of the 1981-82 season, when the number of productions and performances were reduced as managements sought to cut the spiraling growth in expenses following a prolonged period of high inflation and growing deficits.

The growth in 1984 earnings is due primarily to increased box office revenues resulting from a dramatic increase in the subscription audience, as well as from a moderate increase in ticket prices.

BOX OFFICE

An extraordinarily strong demand for subscription tickets, as well as good business at the single-ticket window, provided more than three-quarters of all 1984 earnings for these theatres. Total box office receipts grew almost 11 percent, and these earnings paid for nearly half the season's expenses.

Subscription sales have remained the single most important source of income for these theatres, exceeding single ticket sales substantially each year through the five-year period. The remarkable growth of more than 30 percent in the total number of individuals purchasing advance season tickets for the year's offerings produced a 15.5 percent increase in subscription income.

The established goal of developing and serving ever-broader audiences through maintenance of moderate ticket-pricing policies was reaffirmed by these theatres during the 1984 season, as the increase in the cost of subscription tickets was the lowest in five years. The average cost of a prime subscription seat rose to $15.10, up 9 percent over 1983's $13.85 top. The average low-cost subscription seat went for $6.15, an increase of 5 percent from 1983's $5.85. By comparison, during both the 1982 and 1983 seasons, subscription prices increased between 15 and 25 percent each year, as managements struggled to fill the widening gap between income and expenses.

The growth in subscription income during 1984 is largely the result of a dynamic expansion in the mainstage subscriber base. Intensified marketing efforts – particularly the use of highly organized telemarketing campaigns to supplement traditional direct-mail efforts – produced an unprecedented increase in the number of committed season ticket holders. The resulting average subscriber base of 17,341 per theatre represents a marked increase from the average of 13,169 just a year earlier. Slightly more than 53 percent of all available seats were occupied by subscribers in 1984 – a notable increase from 1983's subscriber capacity of 51 percent.

For the first time in five years, single-ticket revenues grew at a considerably slower rate than did subscription income. The 4 percent increase in single-ticket revenues during 1984 is a striking departure from the three previous seasons when single-ticket price increases ranged from 16 to 24 percent each year. Non-discounted single tickets ran from an average $8.70 low to an $18.15 high in 1984, an increase of 8 and 11 percent respectively, from 1983's $8.05 to $16.35 average spread. Mainstage paid capacity held even at an extraordinarily high 78 percent in 1984. The current annual average of 278 mainstage performances and an additional 72 ancillary resident performances per theatre represents an ambitious level of programming. These theatres, unlike many performing arts organizations producing limited seasons, are working at optimum levels, rehearsing and presenting an average of 10 performances each week during seasons which average 37 weeks of resident performance activity. When touring and booked-in events are added, these theatres, for the most part, are serving audiences year-round.

TOURING

Only five years ago, considerable time and money were spent serving audiences away from the theatres' home communities – in cities and towns where the work of these touring theatres was often the audience's only live exposure to theatre.

In 1984, only 20 of the 37 Sample theatres engaged in any sort of touring activity, and for those that did, growth in income in this category failed even to keep pace with inflation. The less than 3 percent increase in touring revenues in 1984 follows similar slight gains in the past seasons. However, both touring activity and the revenues which support it remain well below levels seen in 1980, when 25 of these theatres went on tour.

The total number of performances on tour during 1984 increased by a little more than 4 percent, but the number of productions on tour was identical to the 1983 count. The amount of touring activity remains far below the five year high seen in 1980, and the audience served through touring represents a decrease of 34 percent from 1980.

Over the past four seasons, as direct financial support from the public and private agencies traditionally supporting touring productions has declined, theatres have become less willing to invest their limited funds in serving audiences away from their own communities. During the 1984 season, a considerably larger portion of the associated costs were therefore borne by the sponsors and by the audiences through ticket sales.

EARNED INCOME

In thousand $	1980	1981	1982	1983	1984
Box Office	29,572	34,442	40,279	48,489	53,617
Touring	2,509	3,165	2,222	2,307	2,369
Booked-in Events	2,076	3,600	2,623	2,231	1,665
Educational Programs	1,743	1,794	1,886	2,303	2,545
Interest & Dividends	1,326	1,648	2,088	1,828	1,690
Endowment Income	430	526	880	939	900
Royalty Income	621	741	534	333	406
Concession/ Advertising	1,526	1,829	1,850	2,172	2,698
All Other	895	1,446	2,865	2,088	3,507
Total	40,698	49,191	55,227	62,690	69,397

BOOKED-IN EVENTS

Income from booked-in events fell by just over 25 percent in 1984, and covered less than 2 percent of all operating expenses – the lowest portion in five years. Both income from booked-in events and the total number of booked-in performances have declined in four of the past five seasons.

In 1981, when income from bookings reached a five-year high and covered nearly 5 percent of the season's expenses, it seemed a logical and perhaps even lucrative way to generate additional funds and provide additional community services. Since 1981, however, such income has declined by 54 percent, and in 1984, only 12 – one-third of the Sample theatres – sponsored booked-in events.

Changes in the pattern of booked-in event activity are due to a combination of factors. Certainly, the growth in mainstage and other resident producing activity during the past two seasons has limited the availability of performance spaces for such outside bookings. At the same time, the reduction in the number of available touring theatre productions nationwide has also had an impact on sponsoring potential. Of the total number of booked-in presentations and performances, fully one-third of the activity was in a film series presented by one theatre.

EDUCATIONAL PROGRAMS

During 1984, income from educational programs – including resident training programs and classes, as well as outreach activities serving local schools and community groups – grew by 10.5 percent. Virtually all of this gain is due to a growth in revenue from tuition and fees for these programs.

Thirteen of the Sample theatres reported income from such programs in 1984 (not including training offered at three university-based theatres which produces no direct income for those theatres). Resident training program income has increased in each of the past four years, growing in 1984 alone by nearly 12 percent.

Income from outreach programs also grew during 1984, but by a smaller 7 percent. The 1984 increase in outreach activity income is the first in the five years studied. It is an encouraging sign that theatres are identifying alternative ways to maintain these community services, which were historically conducted with governmental funds at the federal, state and local levels, prior to reductions in this form of governmental support.

Educational programs, in addition to helping develop future theatre audiences through arts and humanities programs in the public schools, have helped to train and strengthen local pools of professional talent, as well as to provide additional employment opportunities for company members.

Among the Sample theatres, the American Conservatory Theatre and Circle in the Square operate full-scale professional training programs. In addition, the Yale Repertory Theatre is affiliated with Yale University's School of Drama.

OTHER EARNINGS

Not surprisingly, income from operating fund interest and dividends fell by nearly 8 percent in 1984, a reflection of lower interest rates prevailing during the survey year.

Endowment income (generated by permanent income-producing funds) directed toward operating expenses fell slightly in 1984, by just over 4 percent. The decrease in endowment income used for operating expenses in 1984 is not simply a reflection of lower interest rates, because several theatres returned a portion of the interest earned to the principal balance.

While the total dollar amount remains fairly small – particularly when compared to multi-million dollar endowment funds maintained by many museums, symphony orchestras and opera companies – there has been improvement in the endowment picture for these theatres over the past five years. In 1980, only eight of the Sample theatres had established endowments. By 1984, 19 of the Sample theatres had managed to establish endowments (4 of which were started during the 1984 season alone). Nine of the nineteen used a portion of the interest earned to cover a small part – still less than one percent – of the season's operating expenses.

In 1984, principal balances ranged from $15,000 to $4.8 million, with the median principal at $345,500. The combined 1984 endowment assets for Sample theatres is more than double the 1980 amount, but only four theatres had endowments of $1 million or more. Nationally recognized fund-raising experts and philanthropic officers have urged nonprofit organizations to direct a substantial portion of their resources and energies toward building endowment funds equal to at least one year's operating expenses in order to achieve a measure of financial stability. Based on that rule of thumb, endowments for these 37 theatres should total $109 million – more than five times their current level of $20.4 million. While funds of that magnitude are common in education, health care, and even some other performing arts disciplines, for these theatres (which are still young and have yet to expand their contributions bases sufficiently to operate in a positive financial position on a year-to-year basis) endowment funds have little real impact on present operations or future security.

While the recent improvement in the Sample's endowment picture is promising, it is important to note that these theatres are among the nation's largest and most sophisticated, annually devoting considerable staff and trustee time to the cultivation of such funds. For most smaller theatres, establishment of such funds is still a distant goal on the long-range planning horizon.

Royalty payments to the Sample theatres from subsequent productions of plays they have developed, as well as from film, television and recording activity, grew by nearly 22 percent in 1984. The increase reverses a two-

TOTAL INCOME AND EXPENSES

In thousand $	1980	1981	1982	1983	1984
Earned Income	40,698	49,191	55,227	62,690	69,397
Total Expenses	63,659	77,161	86,373	97,144	109,015
Earnings Gap	−22,961	−27,970	−31,146	−34,454	−39,618
Contributed Income	24,439	28,224	30,626	33,758	38,223
Total Income	65,137	77,415	85,854	96,448	107,620
Surplus/Deficit	1,478	80	−519	−696	−1,395

year decline in such royalty income, but is still the second-lowest level over the five-year period and underscores the capricious nature of such earnings. When work is either transferred to a successful commercial run, as was the case with *Ain't Misbehavin'*, *Crimes of the Heart* and *Mass Appeal*, all of which began at the Manhattan Theatre Club, or when a play receives a number of productions in other nonprofit theatres, as has Marsha Norman's *'night, Mother*, which began at the American Repertory Theatre, such loaves-and-fishes income may result. But for most of the Sample theatres, the trend over the past five years shows that relying on such income is as unwise as including an Irish Sweepstakes ticket in earned income projections. While windfalls are still few and far between, managements have shown a greater sophistication over the past five years in protecting their interests by negotiating a share of future earnings from work they have helped nurture. Since 1980, the number of theatres participating in future earnings has grown by a third, and the number of plays providing such income has more than doubled, although the average earnings from each property are considerably smaller.

Concessions and advertising income increased by 24 percent each during 1984 and together covered 2.5 percent of all expenses, a percentage which has remained fairly constant over the five years.

Other miscellaneous forms of income increased by 77 percent this past season, largely as a result of substantial gains made on the sale of real estate holdings by one theatre in the Sample, producing much higher than normal figures in this category. If adjusted for this unusual circumstance, miscellaneous income increased during 1984 by 26 percent, an indication that these theatres are still finding inventive ways to increase their earning potential. The demands of such diversification can, however, divert time and resources from the theatre institution's central artistic mission.

The growth in 1984 earnings – the smallest year-to-year increase since 1980 – failed to keep pace with increased 1984 expenses, and produced the largest earnings gap faced by these theatres in the past five years.

CONTRIBUTIONS

Over the past five years, earnings and expenses for the 37 Sample theatres have both increased by more than 70 percent. However, over the same period, total contributions have grown by barely 56 percent. The disparity between the increase in earnings and expenses and the growth recorded in contributed income has produced an increasingly large aggregate deficit for these 37 theatres in each of the past three seasons. Between 1983 and 1984 alone, this collective deficit more than doubled.

Public and private support through grants and contributions to the Sample theatres increased 13 percent in 1984. While contributed income grew faster than either earnings or expenses for the first time in the five years, the 1984 increase was insufficient to arrest the half-decade of erosion in the share of expenses covered by contributions. In 1984, contributions covered barely 35 percent of the season's operating expenses, a marked decline from 1980, when contributions sustained more than 38 percent of all expenses.

Many different types of gifts and grants are part of the total contributions picture, and an understanding of the sum is based upon an examination of the various parts, as well as upon investigation of the relationships which exist among these components. Larger changes in the nation's economy have drastically altered both public and private giving patterns over the past five years, and while these theatres have worked diligently to adapt to the new economic realities which surround them, experts in many circles warn that this period of philanthropic turmoil may have just begun.

PUBLIC SUPPORT

Federal Government

While nearly three-quarters of a million dollars in National Endowment for the Arts Challenge funds increased aggregate 1984 federal support to the 37 Sample theatres by almost 10 percent, program support from the NEA Theatre Program fell by almost 6 percent.

Support from the federal government – for nearly a decade one of the most important and egalitarian sources of funding for these theatres – plummeted to fourth place in the hierarchy of five major funding sources in 1984. Had it not been for the infusion of Challenge monies to two of the Sample theatres and a simultaneous decline in foundation gifts, federal support would have been in last place. Total federal funding covered only 4 percent of 1984 operating expenses for the Sample theatres, the lowest proportion in five years. Federal support had reached a five-year high in 1981 and covered over 6.5 percent of expenses.

During fiscal 1984, as the NEA Theatre Program embarked on a series of other special funding initiatives, grants totalling only $7.2 million were made in the Theatre Program's traditional funding mainstay, the Professional Theatre Companies category, representing just 69 percent of the Theatre Program's allocated budget. By comparison, two years earlier, $7.7 million in grants in the Professional Companies category represented 80 percent of the Theatre Program's budget. While the average

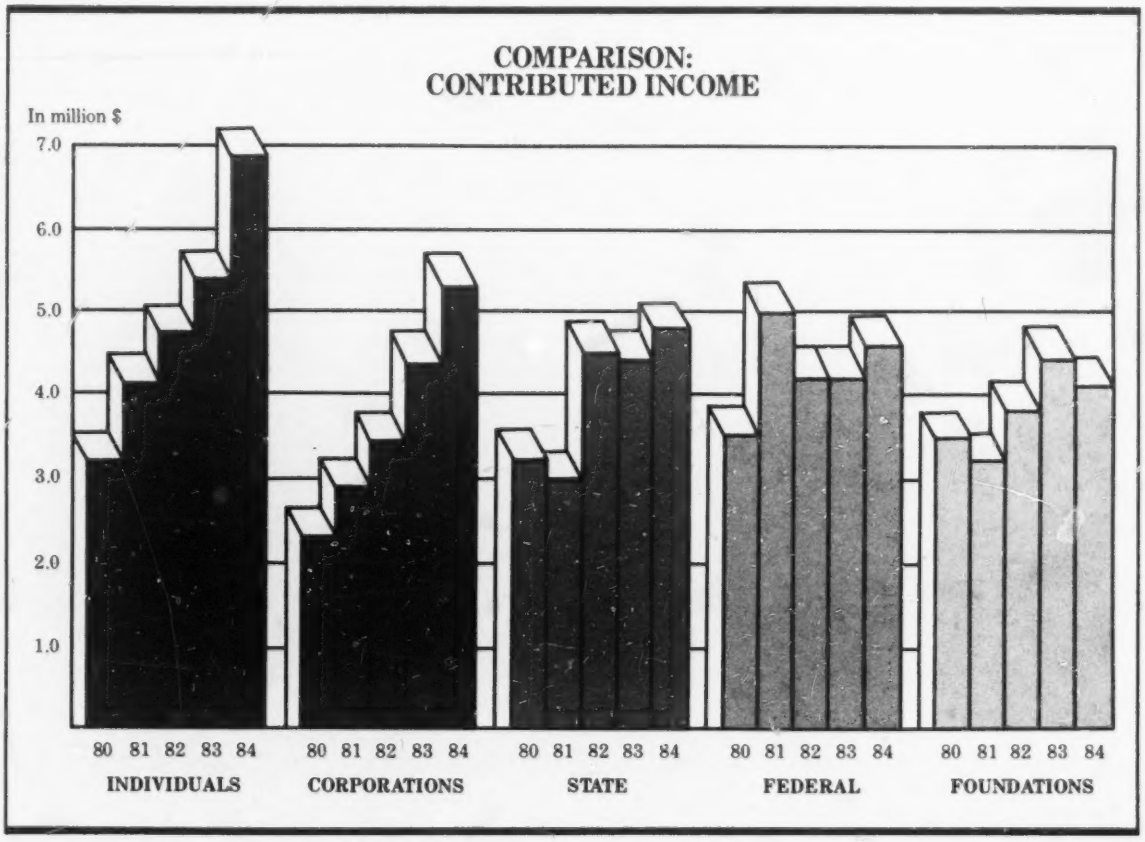
Professional Companies category grant has grown from $23,684 in 1981 to $38,005 in 1984, the number of recipient companies has fallen by over 37 percent, from a high of 304 in 1981 to 191 in 1984. These figures clearly reflect a shift in priorities both in the allocation of funds and in the scope and composition of the grantee pool.

Challenge grants, which are intended to increase other forms of giving through a matching requirement, are generally awarded to help eliminate accumulated deficits, build cash reserves, and initiate or expand endowment drives and capital building projects. The program is highly competitive; the number of recipients is small, while the individual grant amounts are high. Few theatres reaped any benefit from the augmented funds in 1984, as the increase in federal support was due entirely to $700,000 received by only two of the Sample theatres.

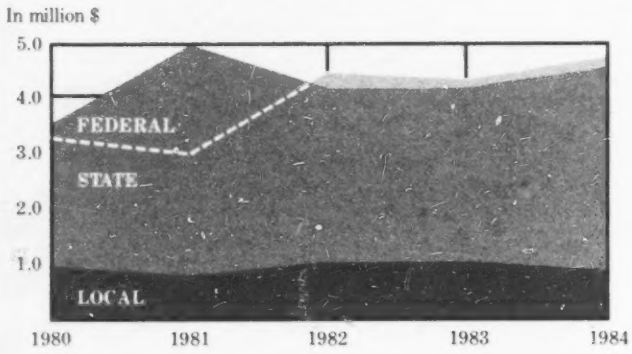
While Sample Group expenses are 71 percent greater today than they were five years ago, federal funds have increased only 30 percent. Private foundation funding is the only other major source of contributed income that has failed to match the growth of these theatres. Although the federal funding picture for the Sample theatres has become increasingly gloomy, it is a good deal brighter for these 37 theatres – among the nation's largest and most firmly established theatre institutions – than for most of the remainder of the field. Since 1980, Sample theatres have received an average of over 52 percent of all funds available through the Theatre Program's Professional Companies category. Obviously, the remainder of the field has fared much worse.

The decline in federal support to the Sample theatres in both 1982 and 1983 followed similar reductions in the Theatre Program's budget during both those years. The 1984 budget for the National Endowment for the Arts was increased more than 12 percent from $143.9 million to $162 million, as widespread advocacy efforts produced strong congressional support, which defeated attempts by the Reagan Administration to effect additional cuts in federal arts funds. Consequently, the Theatre Program allocation grew to $10.6 million. While this figure was a considerable improvement over 1983's $8.3 million (excluding forward funding adjustments), it still remains below the fiscal 1981 level of $10.8 million.

Any positive impact on the Sample theatres anticipated as a result of the Theatre Program's increased 1984 allocation failed to materialize during the 1984 season, as NEA funds are most often awarded to support the following season. The effects of the 1984 Theatre Program increase – much of which was directed toward new initiatives, rather than augmented company support – will therefore not be seen clearly until next year's Survey. In particular, the Theatre Program's first round of Ongoing Ensemble grants, which provided $1.3 million to help eight theatres develop or strengthen an ensemble approach to their work, was made after the conclusion of the current survey period.



COMPARISON: PUBLIC SUPPORT



Percent Change	80–81	81–82	82–83	83–84
Federal	41.9	-16.1	- .04	9.9
State	- 7.7	50.3	-1.9	9.1
Local	-22.8	36.2	5.4	-21.3

Looking even further ahead, since the congressional appropriation for the National Endowment for the Arts for fiscal year 1985 has now reached an all-time high of $163.7 million, the Theatre Program's 1985 allocation is expected to return to the $10.8 million level last seen in 1981. Nevertheless, while the effects of this increase may contribute to an improved federal funding picture in future surveys, prevailing policies within the Endowment are expected to emphasize special initiatives and continue to limit the number of theatre company grantees regardless of appropriation increases.

Federal support to the nonprofit performing arts has long been noted for the positive effect it can have on other forms of charitable giving. While funds from the National Endowment for the Arts have never paid for a substantial portion of these theatres' operating expenses, they have historically improved the ability of many companies to secure assistance from a variety of other public and private sources. As the number of recipient companies has been reduced, so has the broad catalytic power NEA funding can exert, particularly with many state and local governments, corporations and foundations that have traditionally followed the federal lead.

State and Local Government

Over the past five years, total state funding has increased 48 percent to Sample theatres, a growth rate more than half-again the 30 percent increase seen in federal support.

State funding to the 37 Sample theatres has exceeded total federal support in each of the past three seasons. While all of the Sample theatres receive funding from the federal government, only 35 of the 37 theatres received support at the state level in 1984; yet state funds have paid a larger portion of total operating expenses than have federal monies for each of the past three years. Total state funding for the Sample theatres increased by over 9 percent in 1984, largely as the result of two extraordinarily large state investments in theatre – Alaska and Florida. State funding to the remaining 33 Sample theatres increased in 1984 by less than one percent, far below the increase of more than 9 percent during 1983.

Although individual arts agency funding policies and grant amounts vary widely (from $1,000 to more than $1.7 million for individual Sample theatres in 1984), state support has become increasingly important to the field as a whole as a number of state arts agencies now provide substantial help to theatres.

Nationwide trends published by the National Assembly of State Arts Agencies reveal that total legislative appropriations for the 50 state and 6 territorial arts agencies in 1984 increased over 9 percent to $135.8 million and are expected to increase again by more than 18 percent to $160.6 million in 1985. More than two-thirds of the anticipated 1985 increase will, however, be centered in five states – California, Florida, Massachusetts, New Jersey and New York – and the impact of increases in state arts agency appropriations elsewhere appears likely to be minimal.

Funding from city and county governments to the Sample theatres decreased by more than 21 percent in 1984. Although the total amount of such support has remained relatively small for the 17 recipient theatres in the 37-theatre Sample throughout the five years, steady gains had been made in this category during both 1982 and 1983. The current decrease underscores the work which must yet be done at the grassroots level before city and county governments are responsive to the needs of local theatre institutions in any widespread and systematic way. The notable leaders in municipal support to Sample theatres in 1984 were San Francisco, Houston and Baltimore.

PRIVATE SUPPORT

Individuals

Cash gifts from more than 82,400 individuals, whether in response to annual giving appeals or as part of membership programs, increased a resounding 27 percent during 1984, making individual donors the largest single source of contributed income for these theatres for the third consecutive year. Together, annual giving and membership income paid for over 6 percent of the season's expenses.

In 1984, more than 52,400 individuals – nearly half-again the number of givers reported the previous year – made outright gifts averaging $94 to annual campaigns conducted by 34 of the 37 Sample theatres. While the average gift was below the $104 average seen in 1983, the substantially larger number of gifts increased the total dollars more than 34 percent over the record levels attained just one year earlier.

While the most important part of increased 1984 individual giving was the growth seen in personal contributions to annual giving campaigns, substantial gains were also made in membership activity. During 1984, more than 30,000 additional individuals participated in membership programs at 13 of the Sample theatres. Membership enrollments, which often include additional subscriber benefits, grew by nearly 17 percent this year. The growth in 1984 membership

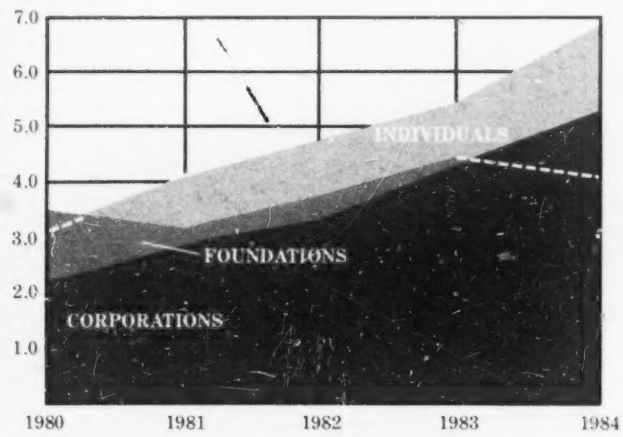
activity is very likely a direct result of the considerably larger subscriber base and is eloquent testimony to these theatres' ability to serve their communities as broader cultural resources, involving a growing number of people outside the performance situation.

Much of the dramatic improvement in individual giving over the past three seasons coincides with changes in federal tax laws passed in 1981. The Charitable Contributions Law, part of the Economic Recovery Act of 1981, acts as a giving incentive by allowing taxpayers to deduct their charitable donations whether or not they itemize deductions on their federal tax returns. According to the legislation, which has been implemented in phases, each taxpayer was limited to a deduction of $75 in 1984. The allowable deduction is scheduled to increase to the full value of such contributions in 1986. However, before that time, the law may fall victim either to the Administration's new tax proposal, which calls for its repeal, or to a "sunset" provision in the original legislation which automatically eliminates the deduction at the end of 1986 unless the legislation is made permanent by Congress.

Other Administration proposals may adversely impact charitable giving by individuals as well; the Treasury Department proposal includes limiting deductions for charitable contributions to amounts exceeding 2 percent of the taxpayer's adjusted gross income (the current national average is less than 2 percent), as well as eliminating deductions for gifts of appreciated property. Aspects of the Treasury Department proposal which could enhance giving by some individuals include the repeal of the current charitable contribution limit of 50 percent of adjusted gross income, as well as ending the current 10 percent corporate charitable contributions ceiling, which could increase gifts by smaller family-held businesses. The relatively minimal impact of these provisions, however, is not expected to counteract the larger losses.

The impact of the combined Treasury proposals – according to experts – could reduce all forms of charitable giving to arts organizations in the United States by as much as 25 percent per year. Increases in gifts from individuals in the future may therefore depend directly on the pending tax reform issues before Congress.

COMPARISON: PRIVATE SUPPORT



Percent Change	80-81	81-82	82-83	83-84
Corporations	27.0	17.5	27.5	24.2
Foundations	- 8.0	16.2	17.0	- 6.9
Individuals	27.5	14.7	14.8	27.4

Corporations

The dynamic growth of corporate and business support is the single most important new development for the nonprofit theatre since the rise of federal support following the establishment of the National Endowment for the Arts in the mid-1960s. Corporate giving leapt to second place among the most important sources of contributions in 1984 – up from fourth place in 1983. The 24 percent increase in total corporate giving to the 37 Sample theatres during 1984 continues the accelerated growth trend in corporate giving to these theatres since 1980.

The number of gifts from corporations and local businesses to these theatres more than doubled during 1984 – to a five-year high of 4,357 – as a successful telephone campaign by one Sample theatre produced 1,185 new gifts averaging $155 from area businesses. Largely as a result of this one effort (which is a keen example of the increased efforts required by administrative staffs to secure a larger number of smaller gifts) the average amount per corporate gift dropped to $1,222, a notable decline from the $1,512 average a year earlier. Although nearly 4,400 such gifts were made to these theatres in 1984, fewer than 10 percent were for $2,500 or more.

While corporate gifts to these 37 theatres outnumbered foundation gifts nearly ten to one, the average corporate gift in 1984 was still only one-eighth the size of the average foundation grant.

The expansion of administrative staffs over the past five years has enabled these theatres to create sophisticated and efficient development mechanisms to secure new and increased contributions, particularly in the individual and corporate categories. The early success of these efforts suggests there is room for further growth in both areas, although such growth would be strongly influenced by any changes in federal tax laws and the nation's economy.

While most corporate funding programs are conducted on a local rather than national basis, the Atlantic Richfield Foundation, the Dayton Hudson Foundation and Exxon Corporation led nationwide funding to Sample theatres during 1984. Major gifts of $100,000 or more were also reported by several theatres from locally based corporations, including Humana, Inc. and Beatrice Foods Company.

Foundations

Alarmingly, foundation giving to the 37 Sample theatres fell by nearly 7 percent during 1984, covering less than 4 percent of all expenses. Gifts in this category dropped from second to fifth place as a source of contributed

income. Although the average foundation grant increased $31 to $8,813, the number of foundation grants to these theatres declined sharply – to 466, down from the five-year high of 502 a year earlier.

During 1983, foundation giving to the Sample theatres had increased by 17 percent and covered nearly 5 percent of all operating expenses. While this was a departure from the early '70s (in 1974, 19 of these theatres met nearly 10 percent of their expenses with foundation funds), the change was a positive sign that foundation support to these theatres was recovering from the declines of earlier years.

The 1984 reversal may be due, in part, to a slower rate of growth in the value of securities which make up a large part of foundation assets, as well as a growing feeling on the part of many foundations that their immediate priorities are to address human services and health care needs formerly addressed by federal programs. Foundation support in the early-to-mid-1960s – primarily the innovative programs of the Ford and Rockefeller foundations – was largely responsible for the creation of today's national network of nonprofit theatres. The impact of the economy on foundation portfolios during the 1970s, as well as the growing number of hard-pressed nonprofit organizations vying for foundation support in the wake of major reductions in many forms of federal support during the early 1980s, has severely undermined the role foundations play in arts philanthropy. Sadly, foundation support has become the most erratic source of assistance to these theatres, as the foundation community has not been able to maintain its pioneering investment in the nonprofit theatre made during the past two decades.

The Mellon and Shubert foundations led the field in funding Sample theatres nationwide during 1984. In addition, local foundation gifts of $100,000 or more were made to Sample theatres by the Cleveland, Bush and New Haven foundations, the Morris and Gwendolyn Cafritz Foundation, and the Mabel Pew Myrin Trust.

Other Contributions

United arts funds, special fund-raising events and guild activities, sheltering organizations such as performing arts centers, museums and universities, and non-cash donations of services and materials all provided additional contributed income for these theatres in 1984.

While fewer than a third of the Sample theatres participated in local united arts fund programs in 1984, these contributions increased 12 percent over the 1983 level, representing 4 percent of total expenses for the Sample theatres.

United arts funds solicit contributions from businesses, foundations and individuals – most often businesses – and then make grants to participating arts organizations. Donors generally do not specify contributions for a particular recipient nor do they have any role in the distribution of funds. UAFs exist in only a limited number of communities, and while the steady increase in this funding over the past five years is very encouraging, UAFs benefit only a limited number of theatre institutions. In 1984, half of all income in this category was given by one UAF to one Sample theatre; the remainder was divided among 10 others.

Special fund-raising events and guild activities, although included in this other contributions category, may also be seen as an extension of support from individuals. Income from these events and activities grew by just under 4 percent in 1984, a notably slower rate of growth compared to the enormous 45 percent increase in this category in 1983. While most of the 30 theatres reporting special events income in 1984 saw increased revenues in this category, the much slower growth here is a result of three Sample theatres modifying their fund-raising strategy. All three had organized unusually large and successful fund-raising events in 1983, but made a choice in 1984 to apply their time and resources to corporate and individual campaigns rather than to organizing blockbuster special events.

If added together, individual giving (members and donors) and income derived from individuals through fund-raising events and guilds would cover more than 8 percent of all 1984 expenses.

Overall, while grants and contributions produced income sufficient to cover a consierably smaller portion of total 1984 expenses than they did five years ago, the improved 1984 growth rate for contributions – which outpaced increases in both earnings and expenses for the first time in five years – is an encouraging sign which augers continued gains in contributed support for the nonprofit professional theatre in America.

CONTRIBUTED INCOME

In thousand $	1980	1981	1982	1983	1984
Federal	3,552	5,040	4,228	4,226	4,643
State	3,210	2,961	4,451	4,366	4,764
Local	946	731	995	1,049	825
Individuals	3,223	4,111	4,714	5,412	6,893
Foundations	3,526	3,242	3,767	4,409	4,107
Corporations	2,253	2,862	3,363	4,289	5,326
United Arts Funds	2,837	3,087	3,383	3,672	4,113
Fund-raising Events/Guilds	1,134	1,596	1,549	2,249	2,333
All Other	3,758	4,594	4,176	4,086	5,219
Total	24,439	28,224	30,626	33,758	38,223

EXPENSES

Total operating expenses for the 37 Sample theatres increased over 12 percent during the 1984 season, well ahead of the inflation rate of 3.1 percent for the corresponding period, representing real growth and expansion. However, the growth in total income failed to keep pace with the increase in expenses, resulting in a substantial collective deficit for the third year in a row.

Taken together, all salaries, fees and fringe benefits, along with authors' royalties and commissions, accounted for more than 60 percent of total 1984 expenses, an expression of the traditionally labor-intensive nature of the theatre.

Total salaries, fees and fringe benefits increased nearly 14 percent while the total number of individuals employed in the workforce remained constant at the 1983 level. The 1984 increase in personnel expenses is clearly a result of increased compensation.

Artistic salaries have remained the largest single budget item for these theatres over the past five years – one-fourth of all expenses. Total artistic salaries (including acting, directing, design and stage management personnel as well as literary staffs and production managers) increased by more than 11 percent in 1984.

TOTAL EXPENSES

In thousand $	1980	1981	1982	1983	1984
Salaries:					
Artistic	16,479	18,489	21,482	24,047	26,717
Administrative	11,049	13,127	15,333	17,992	20,169
Technical	9,153	11,577	13,028	13,442	16,346
Total Salaries	36,681	43,193	50,343	55,481	63,232
Authors' Royalties	1,406	1,617	1,972	3,113	2,878
Non-personnel Expenses	25,572	32,351	34,058	38,550	42,905
Total	63,659	77,161	86,373	97,144	109,015

PERCENT CHANGE IN EXPENSES

In percentages	80–81	81–82	82–83	83–84
Salaries:				
Artistic	12.2	16.2	11.9	11.1
Administrative	18.8	20.6	13.6	12.1
Technical	26.5	12.5	3.2	21.6
Total Salaries	17.8	16.6	10.2	14.0
Authors' Royalties	15.0	21.9	57.9	–7.5
Non-personnel Expenses	26.7	5.0	13.2	11.3
Total Expenses	21.2	11.9	12.5	12.2

Although total expenditures for artistic salaries have increased by more than 62 percent since 1980, as a portion of the season's total expenses their share has declined by just over one percent, a reflection of costs having increased more rapidly in other areas. By comparison, salary costs for production/technical personnel have grown 78.5 percent and administrative salary costs have grown 82.5 percent over the past five years.

The number of actor work-weeks rose by nearly 5 percent in 1984, including an encouraging increase of 10 percent in the number of actors contracted for the full season, rather than for individual productions. In recent years, mounting financial pressures had severely threatened the continuation of the resident company concept as most theatres sought to contain mushrooming expenses through greater use of jobbed-in actors and the mounting of small-cast plays. The 1984 figures represent progress toward reversing this trend, with the total number of actors employed for the full season at a five-year high. Nevertheless, much growth would still be required before companies could have a complete cadre of artists necessary to rehearse and present large-cast plays from the repertoire on a regular basis.

The growing number of new positions for full-time literary managers, production managers and associate artistic directors, as well as the continued trend of employing more directors, set, costume and lighting designers on a per-production, rather than seasonal, basis has increased the total number of non-acting artistic personnel by more than 21 percent.

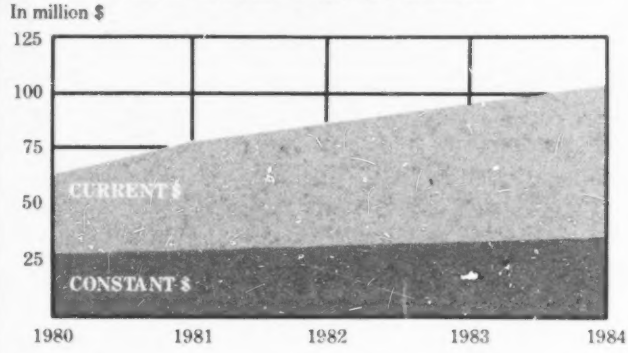
During 1984, total technical and production salaries increased more than any other compensation category. The nearly 22 percent rise is a real gain for these employees, considering the simultaneous 3 percent decrease in the total number of technical and production personnel employed.

The total technical and production workforce for the Sample theatres has increased 17 percent over the five years – a reflection of both increased production activity and the expanded technical requirements of new or expanded facilities occupied by 6 Sample theatres since 1980. The 1984 salary gains redress the disproportionately low growth seen in the previous season, when technical and production salaries lagged far behind increases registered in the artistic and administrative categories.

During 1984, total salaries for administrative staffs, which include business managers, public relations and marketing departments, box office and house management personnel, fund-raising and audience development staffs, and a growing number of data processing managers, increased by 12 percent.

The growing dependence on earnings and fund-raising, and the larger administrative staffs required to nurture growth in income, is reflected in the 30 percent increase in the number of administrative employees over the past five years. However, administrative staffs responsible for box office, marketing and fund-raising, as well as a host of other management activities, grew by only 4 percent in 1984, the smallest increase in the five-year period. The much slower growth in the number of administrative employees during the 1984 season indicates that structures for the generation and administration of new and increased sources of earnings and contributions have

COMPARISON: INCOME IN CURRENT AND CONSTANT DOLLARS



In million $	1980	1981	1982	1983	1984
Current	65.1	77.4	85.9	96.4	107.6
Constant	26.3	28.2	29.4	32.3	35.0

(Base year for constant dollars is 1967)

gained a foothold and are operating efficiently. Increased investments in administrative personnel over the past five seasons have provided considerable returns, evidenced in the substantial expansion of the 1984 subscription audience secured by marketing departments, and in the rapid growth in those forms of contributions over which development staffs have some direct control – particularly donations from individuals, corporations, and keenly orchestrated fund-raising events.

The total amount paid in royalties and commissions to playwrights and composers decreased by 7.5 percent in 1984, largely due to a higher than normal increase reported by one theatre the previous year, when a popular revival enjoyed a long run, resulting in unusually high royalty totals for that year. If royalty expense figures are adjusted for this unusual factor, royalty payments – which are related to box office grosses – would reflect a significant increase of 19 percent over 1983 levels.

The total of all other expenses, which include the costs of scenic and wardrobe materials, office supplies and equipment, printing, postage, utilities and so forth, increased 11 percent in 1984 and accounted for 39 percent of all expenses. The 1984 increase is slightly below the 13 percent increase seen the year before, but is a considerable improvement over the 1982 season, when all other expenses grew by only 5 percent as managements held down costs in response to growing financial pressures.

THE BOTTOM LINE

For the third consecutive year, the 37 Sample theatres collectively ended the year in the red, with an aggregate deficit of $1.4 million – double the amount recorded the previous year and by far the most serious annual deficit recorded in the period studied. Only five years earlier, the group posted an aggregate *surplus* of almost $1.5 million.

Over the past five years, total income for these 37 theatres has increased by more than 65 percent, but total expenses have grown much faster, by nearly 71 percent. While the growth in grants and contributions had picked up by the end of 1984, the increase in earnings had slowed somewhat. As a result, at the end of the 1984 season, 17 of the Sample theatres recorded deficits.

The double-digit inflation which had been sending shockwaves through the economy at the beginning of the decade had slowed to only 3.1 percent during the 1984 survey year. With inflation under control, runaway costs were no longer the greatest threat to the survival of the nonprofit theatre. With reductions in federal and foundation support, theatres sought to close the gap with intensified development efforts, now geared mainly toward individuals and corporations.

Compounded growth rates – which reflect average annual growth as if there were no inflation – reveal the ravages of the past five years. Adjusted for inflation, expenses have grown by an average of 8 percent annually since 1980; total earnings have grown at virtually the same rate. However, total contributions have increased much more slowly – by an average of less than 6 percent per year.

Over these five years, the 37 Sample theatres have seen expansions in earnings and expenses – and to a lesser degree contributions – which outpaced growth in the field at large. Dramatic changes in the nation's economy, which have visibly affected philanthropic patterns and have resulted in intense competition for available charitable dollars, have left smaller, developing theatres – which have neither the resources nor the visibility to compete boldly – sadly behind. The effects of these trends, with all theatres in mind, continue to raise serious questions about the future stability of the field.

SPECIAL REPORT

1984 TCG SURVEY PARTICIPANTS:

Academy Theatre
•A Contemporary Theatre
The Acting Company
•Actors Theatre of Louisville
Actors Theatre of St. Paul
A.D. Players
Alabama Shakespeare Festival
•Alaska Repertory Theatre
•Alley Theatre
Alliance Theatre Company/ Atlanta Children's Theatre
AMAS Repertory Theatre
•American Conservatory Theatre
American Jewish Theatre
American Place Theatre
•American Repertory Theatre
The American Stage Company
American Stage Festival
American Theatre Arts
American Theatre Company
•Arena Stage
•Arizona Theatre Company
Arkansas Art Center Children's Theatre
Arkansas Repertory Theatre
Asian American Theater Company
•Asolo State Theater
At the Foot of the Mountain
Attic Theatre
Auburn Civic Theatre
The Back Alley Theatre
Barter Theatre
Bathhouse Theatre
Bear Republic Theater
Berkeley Repertory Theatre
Berkeley Shakespeare Festival
Berkshire Theatre Festival
The Bilingual Foundation of the Arts
Bloomsburg Theatre Ensemble
BoarsHead: Michigan Public Theater
Body Politic Theatre
Boston Shakespeare Company
Burbage Theatre Ensemble
Caldwell Playhouse
Camden Shakespeare Company
Capital Repertory Company
The CAST Theatre
•Center Stage
The Changing Scene
The Children's Theatre Company
Chocolate Bayou Theater Company
•Cincinnati Playhouse in the Park
•Circle in the Square Theatre
•Circle Repertory Company
City Theatre Company
Clarence Brown Company
•The Cleveland Play House
•Coconut Grove Playhouse
Cocteau Repertory
Contemporary Arts Center
Court Theatre
Creation Production Company
The Cricket Theatre
Crossroads Theatre Company
CSC: City Stage Company
Cumberland County Playhouse
Dallas Theater Center
Delaware Theatre Company
Dell'Arte Players Company
•Denver Center Theatre Company
Detroit Repertory Theatre
Dorset Theatre Festival
East West Players
The Emmy Gifford Children's Theater
Empire State Institute for the Performing Arts
The Empty Space
The Ensemble Studio Theatre
Eureka Theatre Company
Facets Performance Ensemble
Fairmount Theatre of the Deaf
Ferndale Repertory Theatre
The First All Children's Theatre
Florida Studio Theatre
•Folger Theatre
Fulton Opera House
George Street Playhouse
Germinal Stage Denver
GeVa Theatre
•Goodman Theatre
The Great-American Children's Theatre Company
•Great Lakes Shakespeare Festival
Great North American History Theatre
The Group Theatre Company
Grove Shakespeare Festival
•The Guthrie Theater
Harold Clurman Theatre
•Hartford Stage Company
The Hartman Theatre
The Hippodrome State Theatre
Honolulu Theatre for Youth
Horse Cave Theatre
Hudson Guild Theatre
Huntington Theatre Company
Idaho Shakespeare Festival
Illinois Theatre Center
Illusion Theater
The Independent Eye
Indiana Repertory Theatre
INTAR
Interart Theatre
Intiman Theatre Company
Jewish Repertory Theatre
The Julian Theatre
La Jolla Playhouse
L.A. Public Theatre
L.A. Theatre Works
Living Stage Theatre Company
•Long Wharf Theatre
Looking Glass Theatre
Los Angeles Actors' Theatre
Mabou Mines
Magic Theatre
Manhattan Punch Line
•Manhattan Theatre Club
•Mark Taper Forum
•McCarter Theatre Company
Medicine Show Theatre Ensemble
•Milwaukee Repertory Theater
Missouri Repertory Theatre
Montana Repertory Theatre
Music-Theatre Group/Lenox Arts Center
Music Theatre of Wichita
Nassau Repertory Theatre
Nebraska Theatre Caravan
New American Theater
New Arts Theatre
New Dramatists
New Jersey Shakespeare Festival
New Playwrights' Theatre
New Stage Theatre
New York Shakespeare Festival
Northlight Repertory Theatre
Odyssey Theatre Ensemble
The Old Creamery Theatre Company
•Old Globe Theatre
Omaha Magic Theatre
One Act Theatre Company

O'Neill Theater Center
Ontological-Hysteric Theatre
Oregon Contemporary Theatre
Oregon Shakespearean Festival
Organic Theater Company
Pan Asian Repertory Theatre
Paper Mill Playhouse
PCPA Theaterfest
Penguin Repertory Company
Pennsylvania Stage Company
The People's Light and Theatre Company
Periwinkle Productions
Perseverance Theatre
Peterborough Players
The Philadelphia Company
•Philadelphia Drama Guild
Philadelphia Festival Theatre for New Plays
Pioneer Memorial Theatre
•Pittsburgh Public Theater
Playhouse on the Square
The Playmakers
PlayMakers Repertory Company
The Playwrights' Center
Playwrights Horizons
Playwrights Unlimited
Portland Stage Company
The Production Company
Quaigh Theatre
Repertorio Español
•The Repertory Theatre of St. Louis
Rites and Reason
The Road Company
Roadside Theater
Roundabout Theatre Company
Round House Theatre
Sacramento Theatre Company
San Diego Repertory Theatre
San Francisco Repertory Theatre
San Jose Repertory Company
The Santa Fe Festival Theatre
The Seattle Children's Theatre
•Seattle Repertory Theatre
The Second Stage
Shakespeare & Company
Shakespeare Festival of Dallas
Society Hill Playhouse Center for the Performing Arts
Soho Repertory Theatre
•South Coast Repertory
Spokane Interplayers Ensemble
Stage One: The Louisville Children's Theatre
Stages
StageWest (Ft. Worth)
•Stage West
Steppenwolf Theatre Company
The Strand Street Theatre
The Street Theater
Studio Arena Theatre
The Studio Theatre
•Syracuse Stage
Tacoma Actors Guild
Thalia Spanish Theatre
The Theater at Monmouth
Theatre by the Sea
Theatre for a New Audience
Theater for the New City
Theater of the Open Eye
Theatre IV
Theatre Project Company
Theatre West Virginia
Theatre X
Theatreworks/USA
Theatrical Outfit
•Trinity Square Repertory Company
Victory Gardens Theater
•Virginia Museum Theatre
Virginia Stage Company
The Walnut Street Theatre Company
Williamstown Theatre Festival
The Wilma Theater
Wisdom Bridge Theatre
Woodstock Playhouse
The Wooster Group
Worcester Foothills Theatre Company
WPA Theatre
•Yale Repertory Theatre

•denotes Sample Group

About TCG

Theatre Communications Group, the national organization for the nonprofit professional theatre, was founded in 1961 to provide a national forum and communications network for the then-emerging nonprofit theatres, and to respond to the needs of both theatres and theatre artists for centralized services. Today, more than 30 programs and services are provided to TCG's Constituent and Associate theatres, as well as thousands of individual artists.

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SURVEY METHODOLOGY

This survey of the TCG constituency was conducted by TCG's Management Services department. Questionnaires were mailed to each TCG Constituent and Associate company requesting information for the fiscal year ending between September 30, 1983 and August 31, 1984. A total of 230 companies responded – a 94 percent reponse rate. Theatres with operating expenses of more than $500,000 were required to submit a copy of the corresponding certified financial audit against which financial data were verified. Standard statistical analyses were applied to the data collected; compounded growth rates were calculated by standard application of changes in the consumer price index since 1967. Consumer price index and inflation figures were supplied by the Bureau of Labor Statistics. Data on theatres nationwide is maintained in TCG's computerized data bank for an 11-year period beginning with 1974.

While *Theatre Facts* is published annually, reports issued in different years should not be compared to one another, since the number of theatres participating in the Survey Universe, as well as the composition of the Sample Group selected for trend analysis over time, vary annually. Year-to-year comparisons for the five-year period 1980-84 are published in this report.